

OCT 2 1911



ay City
Art Club

RCMB
Bay
1911





ay City Art Club

Organized 1899

++

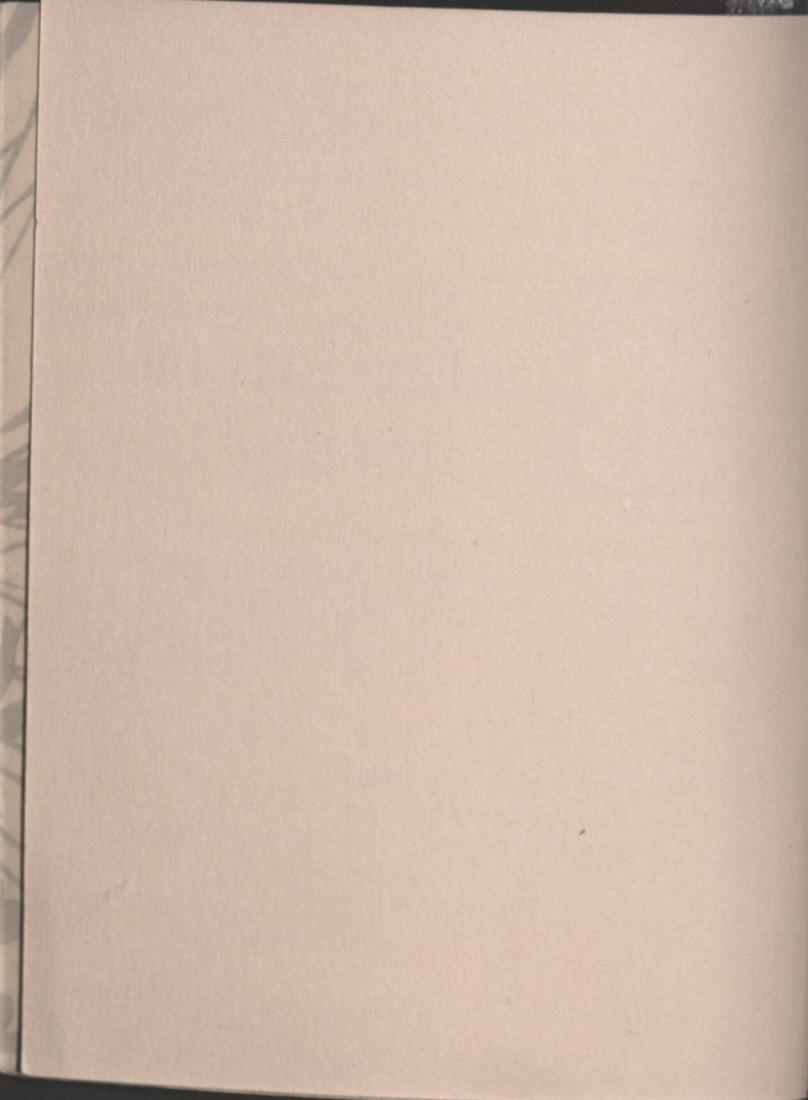
Thirteenth Annual Program

1911-1912

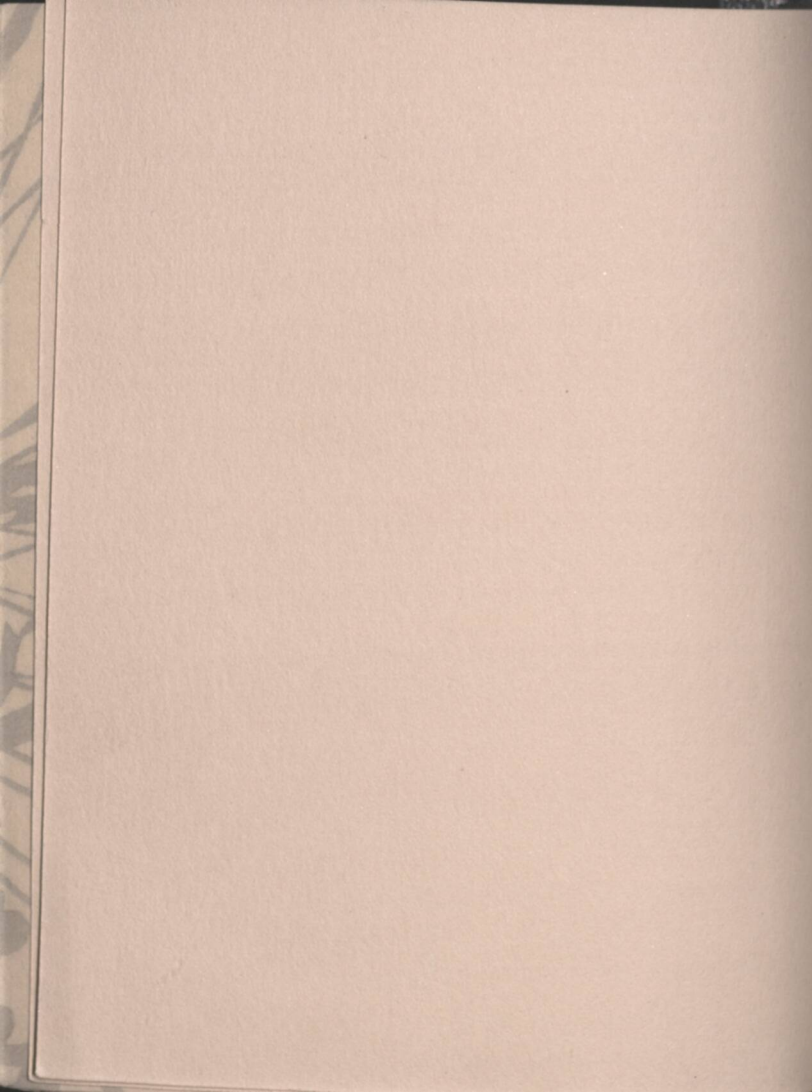
Sessions Held Tuesday Afternoons

at Masonic Temple

From 4:00 to 6:00



ART OF THE FAR EAST



I.

October 3, 1911.

Open Day.

Peking.

MRS. HAWLEY.

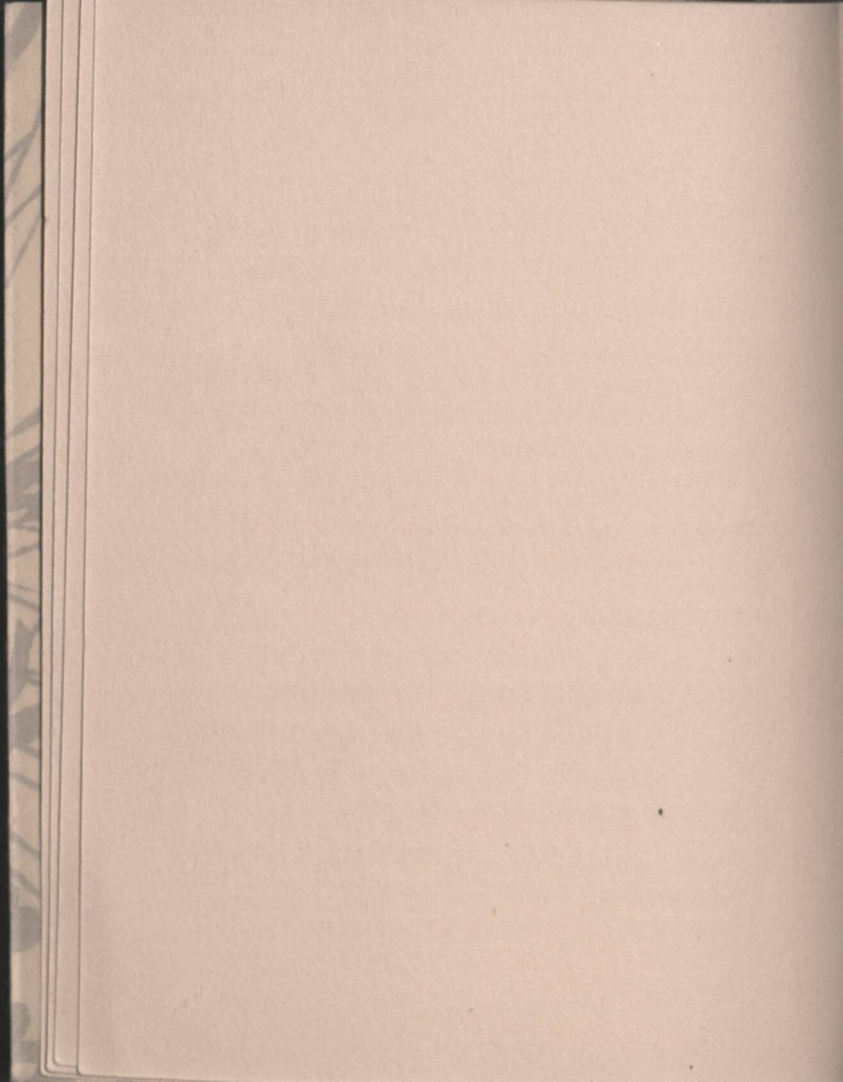


II.

October 10, 1911.

Chinese Temples.

1. Name some of the causes that have contributed to the absence of monumental buildings in China.
2. To what can be attributed the lack of durable domestic architecture?
3. What part does polychromy play in Chinese architecture?
4. How has the Chinese roof been governed by climatic conditions?
5. Contrast the treatment of the roof of Chinese buildings with that of the roofs of Greek, Roman and Renaissance styles.
6. Discuss the building materials of China and their effect upon the architecture of that country.

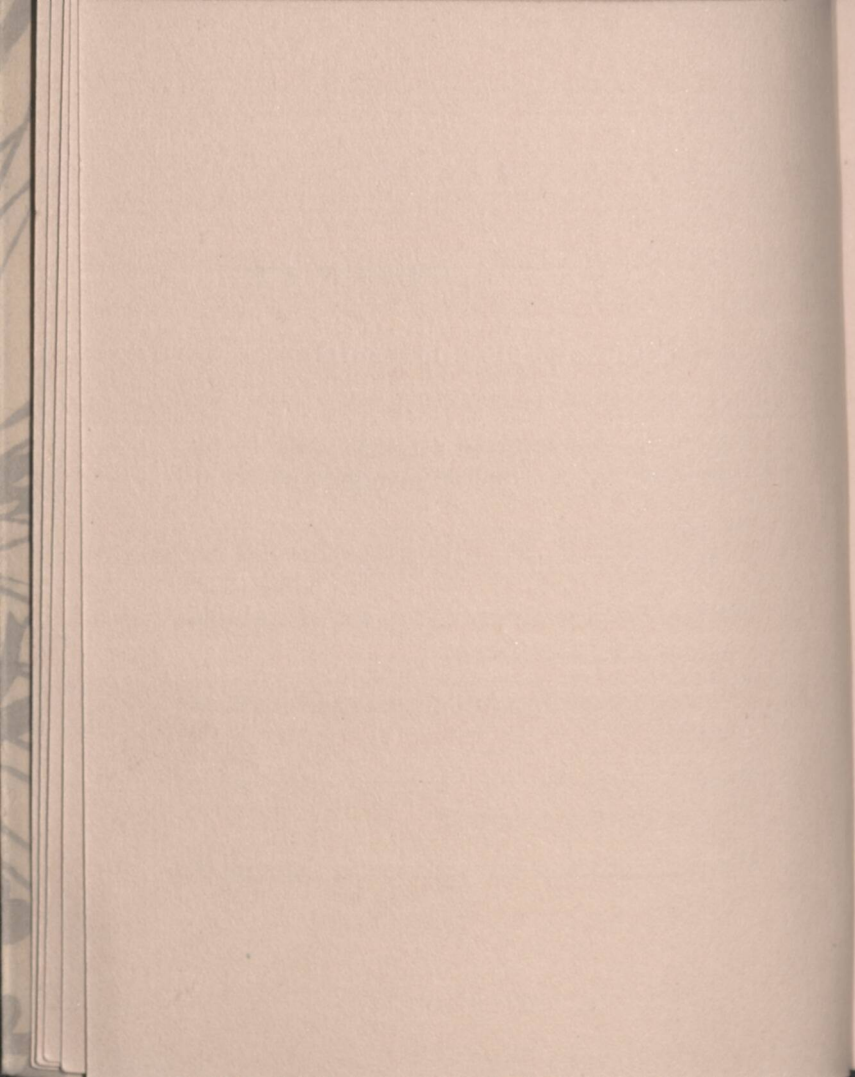


III.

October 17, 1911.

Chinese Arts and Crafts.

1. Why have the Chinese attained only to mediocrity in the arts of metallurgy?
2. To what extent has the Chinese government interested itself in silk culture
3. Discuss the prevalency of the art of embroidery among the Chinese.
4. In what form of carving do the Chinese excel?
5. What would be the western criticism of Chinese figure carving?
6. Discuss imitation versus invention among the Chinese?



IV.

October 24, 1911.

Chinese Paintings.

The Old Masters.

1. What are the elements in the work of the Sung Dynasty which make it an age of modern character?
2. How has Buddhism affected the Chinese attitude towards its art production?
3. In what type of subjects is the art of the East superior to that of the West?
4. Has the artist of the Orient succeeded by elimination in bringing out his main thought or theme?
5. Upon what grounds can we claim for China the strongest aesthetic instinct and the fullest and richest imagination of all the nations of the East?



V.

October 31, 1911.

Chinese Paintings.

The Present Dynasty.

1. What is the effect of Chinese ancestral worship upon the Chinese art of the present dynasty?
2. Discuss Chinese Perspective.
3. What is finger painting?
4. What has calligraphy done for Chinese painting?

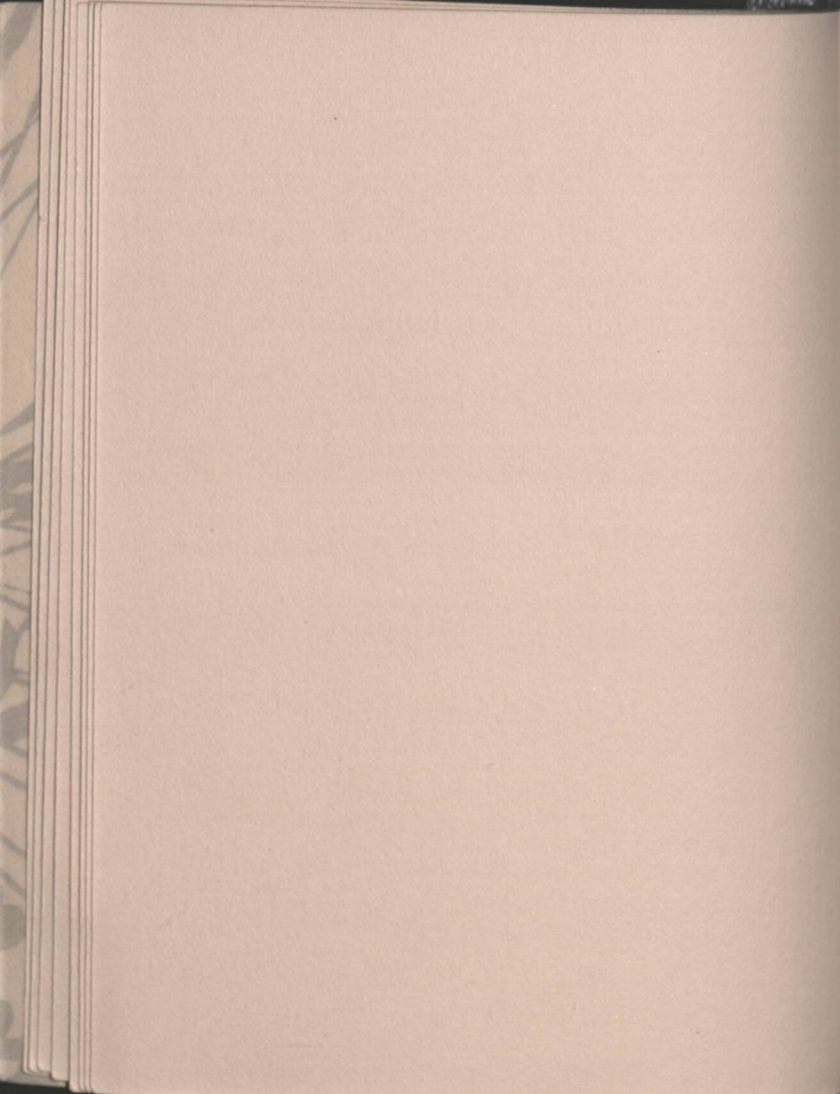


VI.

November 7, 1911.

Chinese Porcelain.

1. Define the following technical terms: kaolin, paste, hard paste, soft paste, natural porcelain, biscuit, glaze, enamel, slip and *celadon*.
2. What reasons may be given for the infrequent use of marks on Chinese porcelain?
3. What effect had the European market upon the manufacture of the Chinese blue and white ware?
4. How came Lowestoft to be attributed to England?
5. Discuss the distinguishing points between English and Chinese underglaze blue.
6. In what way do the stands used by the Chinese to hold their vases add to the artistic value of the vase?

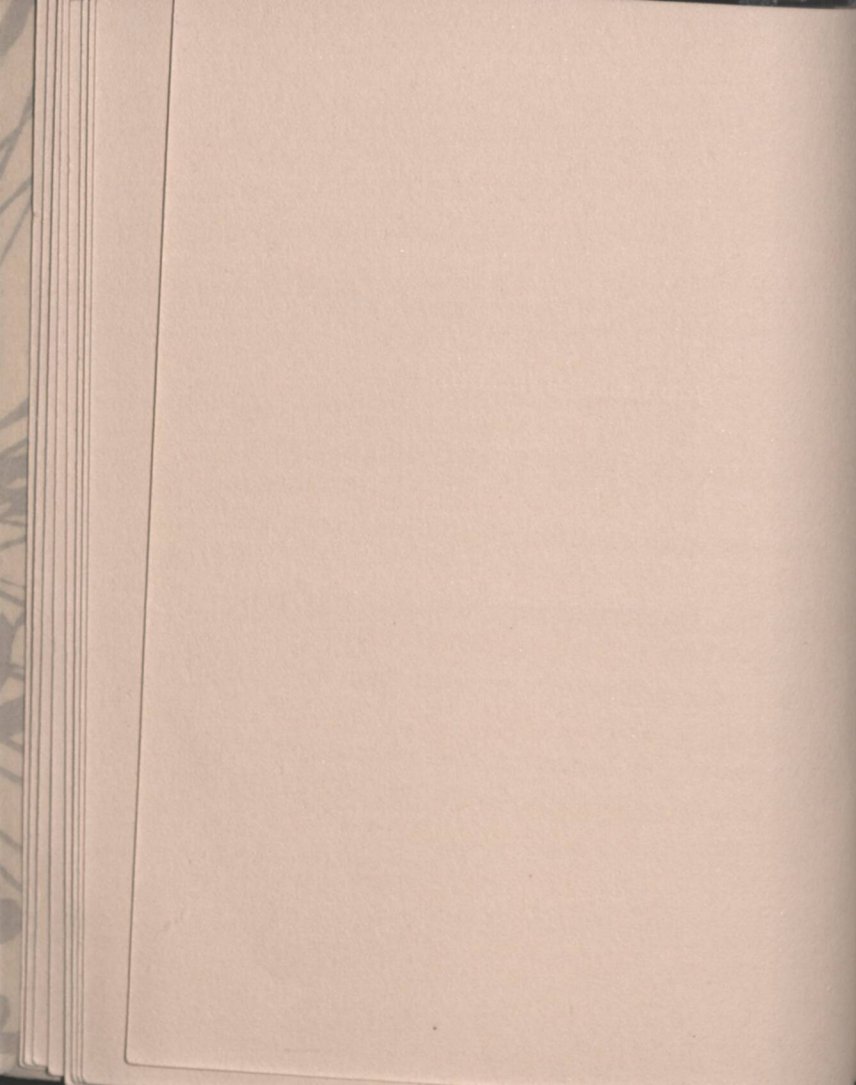


I.

November 14, 1911.

Japanese Porcelain.

1. How is early Japanese work differentiated from Chinese?
2. What are the qualities in Chinese art that have benefited Japanese art?
3. How has tea drinking modified Japanese porcelain?
4. What is the effect of commercialism on Japanese porcelain?
5. Discuss the influence of the importation of Japanese porcelain upon the American taste?

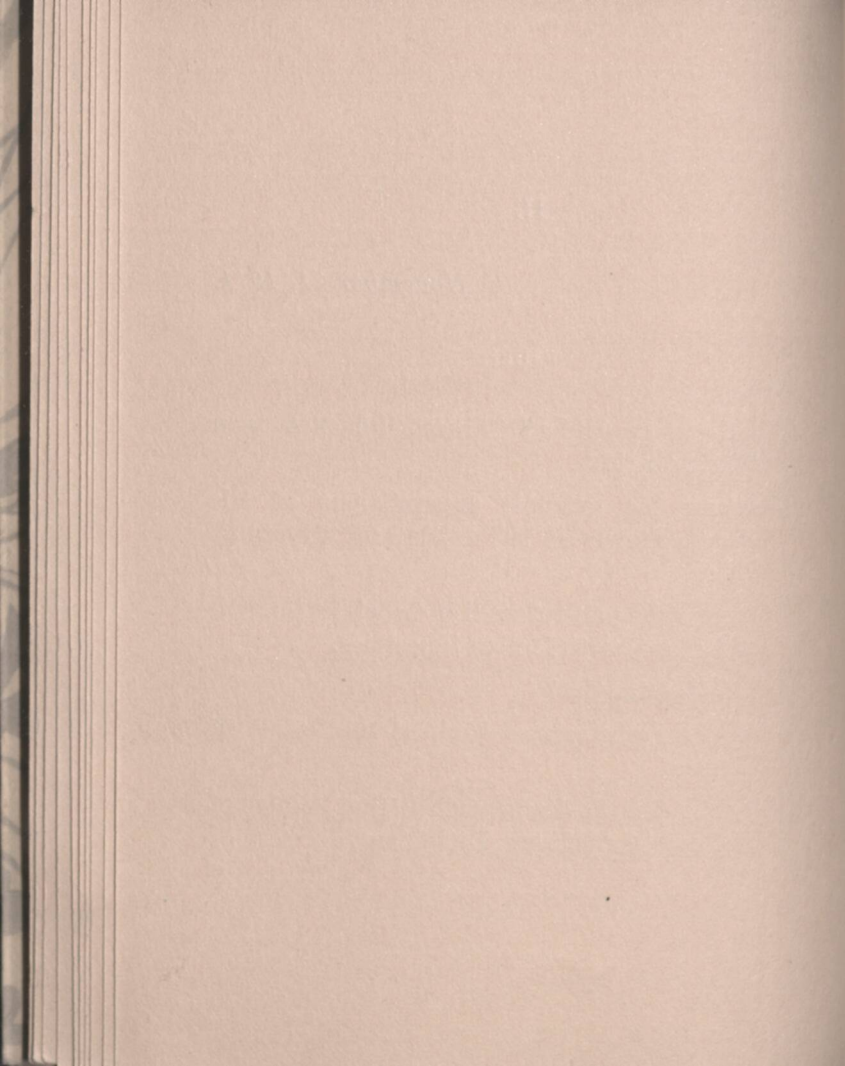


II.

November 21, 1911.

Tibet.

1. What can be said of Chinese influence upon Tibetan art?
2. How are the extreme superstitions of the people shown on the roads and streets of Tibet?
3. Compare the painted wall in Tibet, in its general effect, with Italian tapestries.
4. What is a tangka?
5. Give the architectural rank of the Potala of Lhasa.
6. Why is the Jo-Kang called the "Holy of Holies" of northern Buddhism?

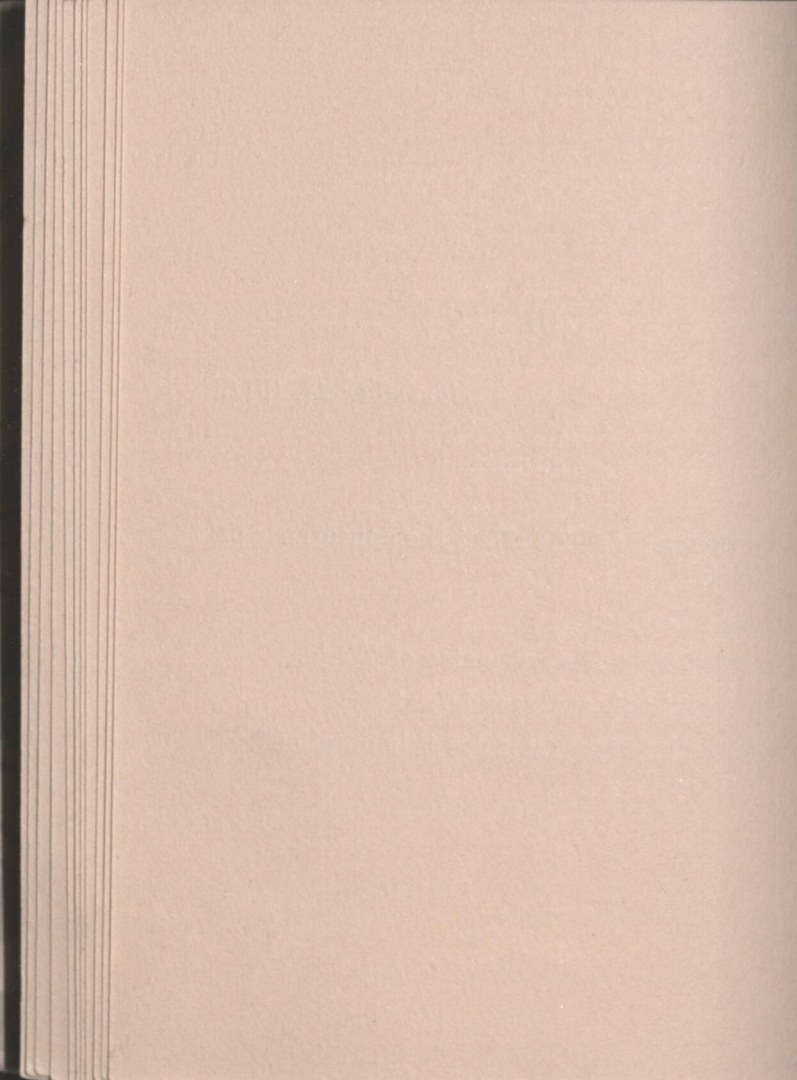


III.

November 28, 1911.

Tokyo.

1. How do the Yashikis affect the appearance of Tokio?
2. What is Tsuhigi?
3. Describe the walls and gates of Tokio.
4. Can the sign-board ever be artistic?
5. How do the Japanese solve this question?



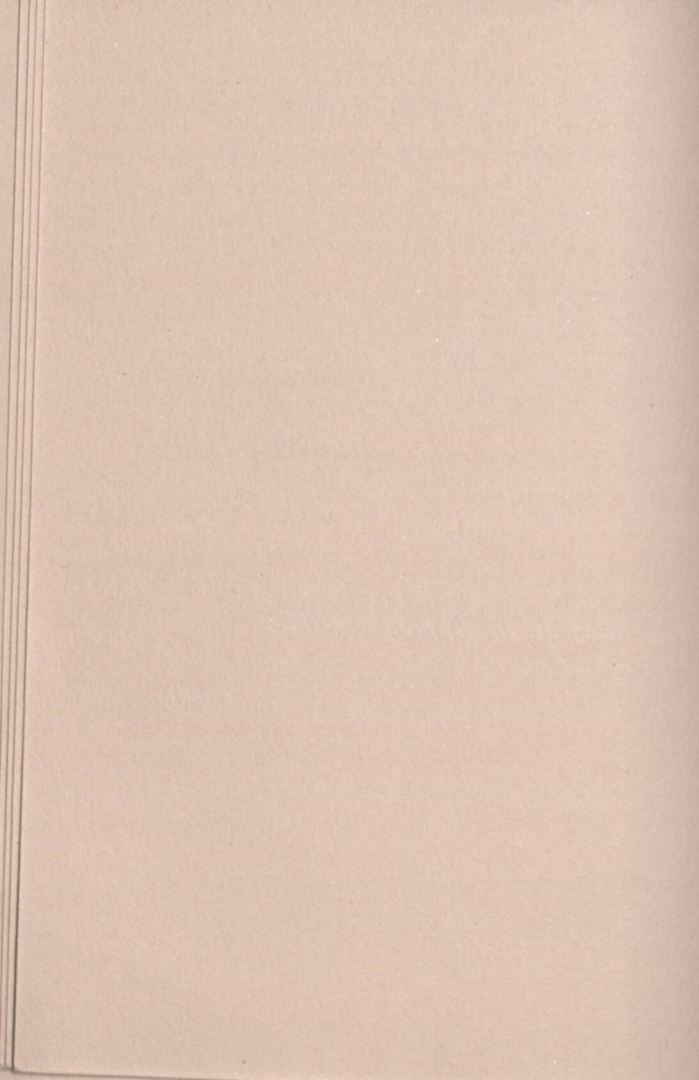
IV.

December 5, 1911.

Open Day.

Legend in Japanese Art.

MRS. WILCOX.

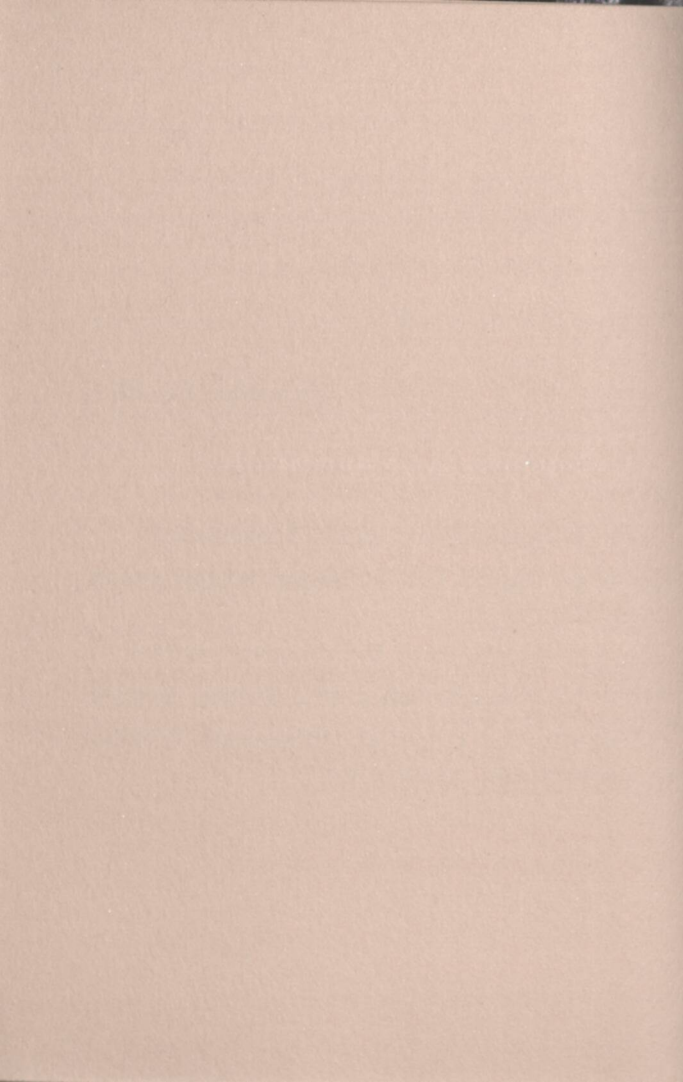


V.

December 12, 1911.

Japanese Arts and Crafts.

1. Why is Japanese art called democratic?
2. In what way is art in Japan largely industrial?
3. Discuss the status of the Japanese artisan?
4. Give the characteristics of Japanese lacquer.
5. What are the essential differences between eastern and western art?

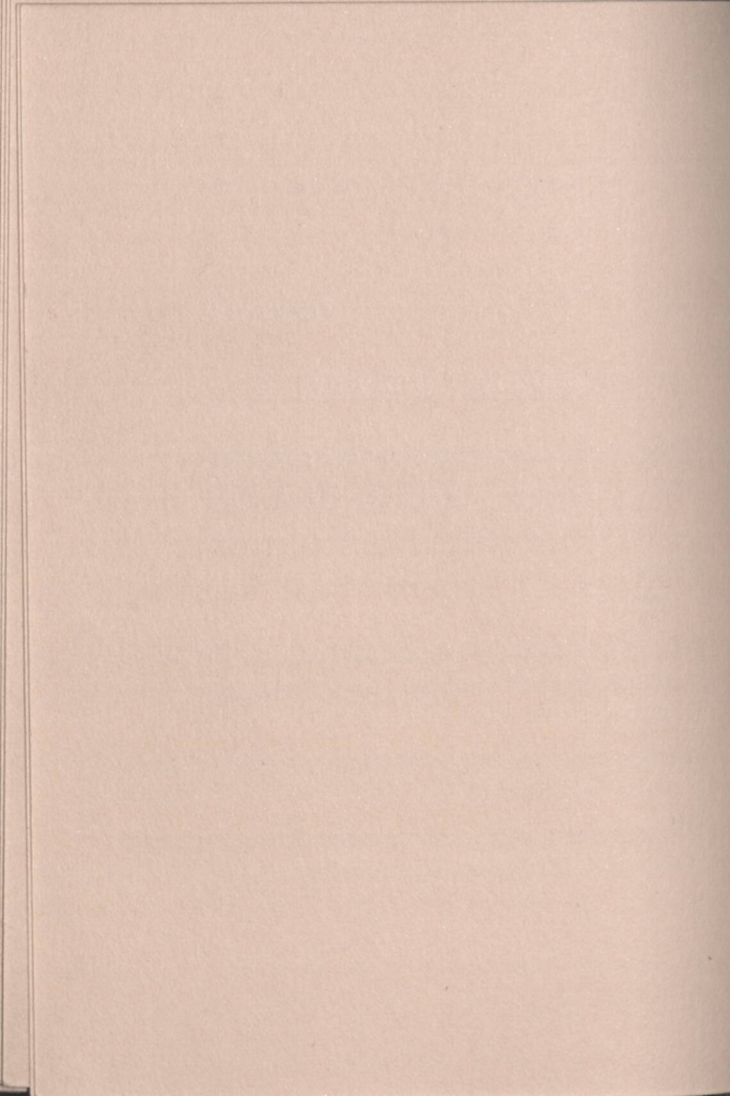


VI.

January 9, 1912.

Japanese Sculpture.

1. What is the Japanese idea of sculpture?
2. Why is Japanese sculpture so meager when the country simply abounds in statuettes?
3. Discuss the characteristics of Japanese sculpture.
4. Why were the early sculptures of the Japanese limited to the materials wood and bronze?
5. What part has the grotesque played in Japanese sculpture?
6. Discuss the position of netsuke [pron. netske] carving in Japanese sculpture.

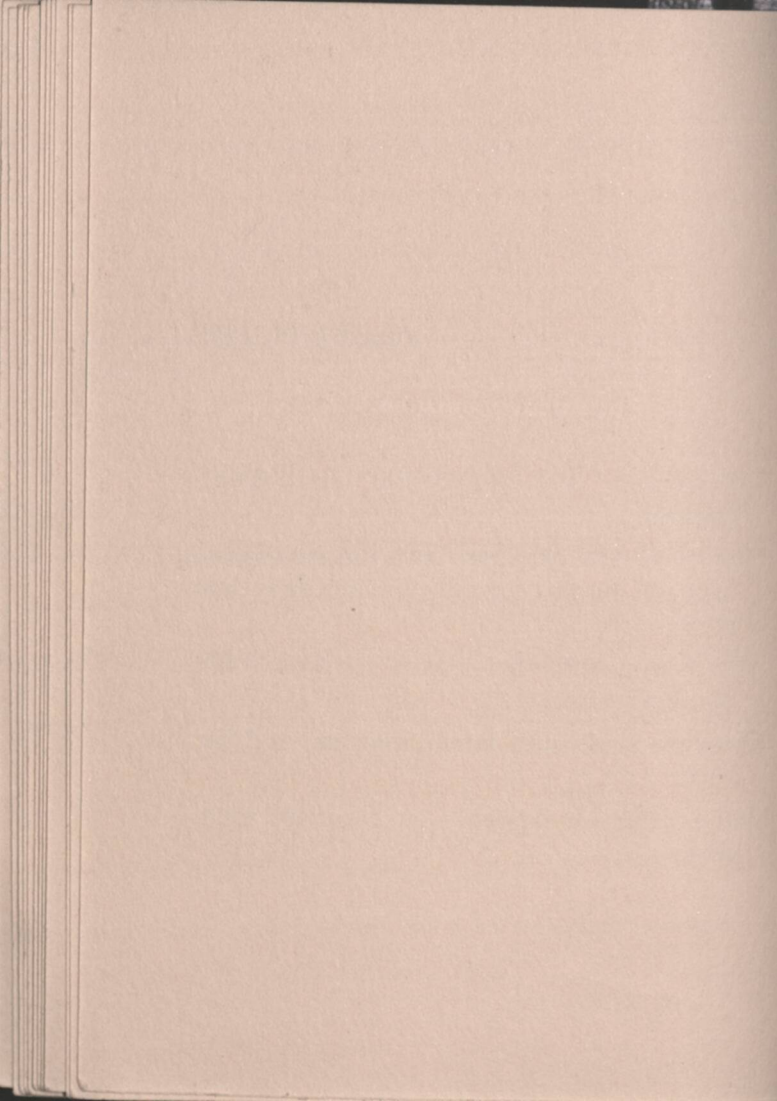


I.

January 16, 1912.

Japanese Temples.

1. Differentiate the Buddhistic and Shinto temples.
2. How have the Japanese met the earthquake problem in the construction of their temples?
3. Why is it so difficult for us to appreciate Japanese architecture?
4. Compare early and later Japanese architecture.
5. Tell of Chinese influence on Japanese architecture.

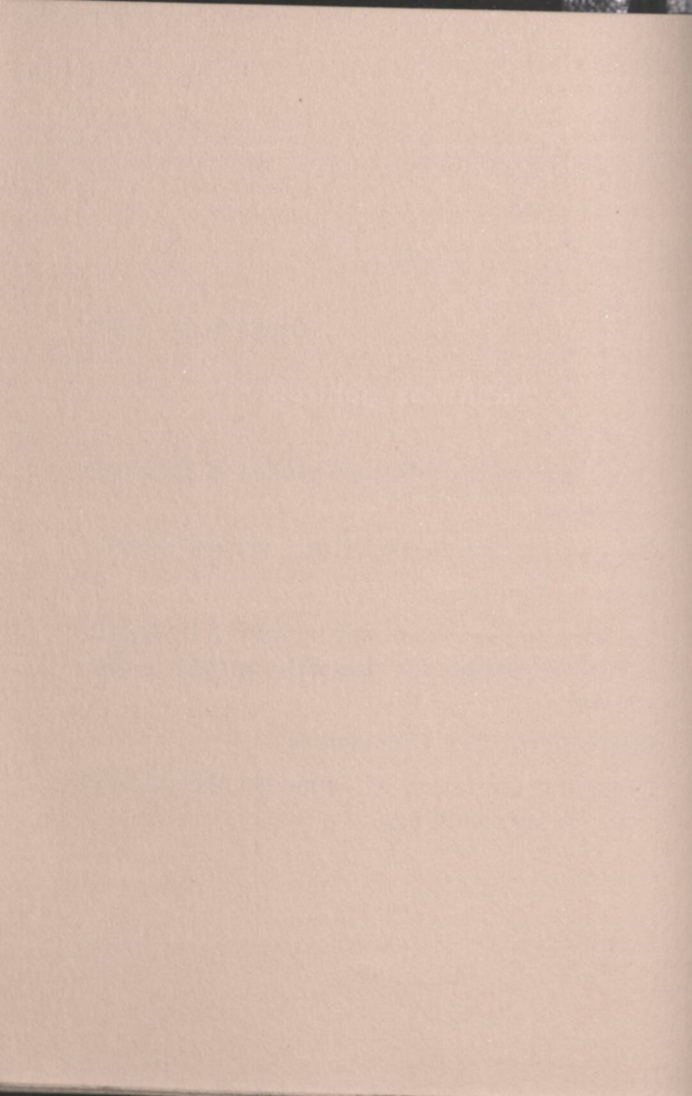


II.

January 23, 1912.

Japanese Homes.

1. Give plans of the different grades of Japanese homes.
2. Discuss Japanese partitions, old and new.
3. What is Ike-bana?
4. "In Europe, art is an end in itself; in Japan, it is a means for beautifying life."—Explain.
5. Describe the Tea Ceremonies.
6. Discuss the relation of Japanese architecture to its surroundings.



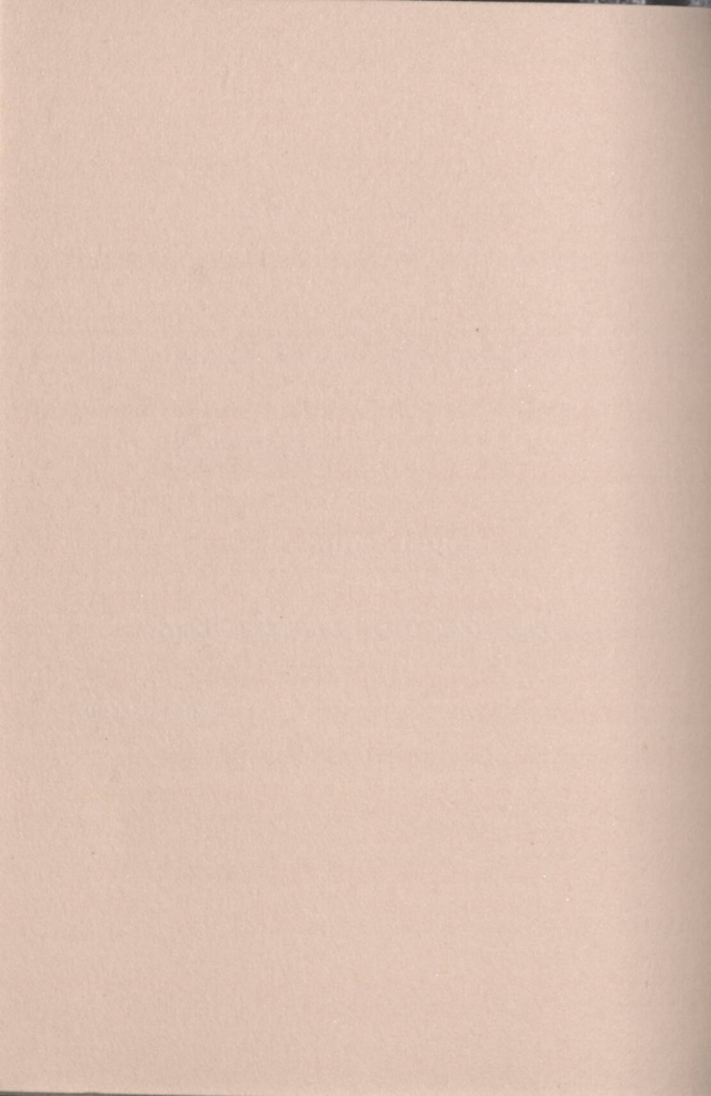
III.

January 30, 1912.

Open Day.

Painting---The East and The West.

MISS BALLOU.



IV.

February 6, 1912.

Early Japanese Artists.

Secular School

Tosa and Yamato School

Buddhist School

Chinese School

Besshin School

1. Define "School," as used in the Japanese sense.
2. What was the effect of the Shogunate upon Japanese art?
3. Discuss the Japanese idea of a picture.
4. Compare Mitsunaye with Rembrandt and Leonardo da Vinci.
5. Discuss the social life of this period.



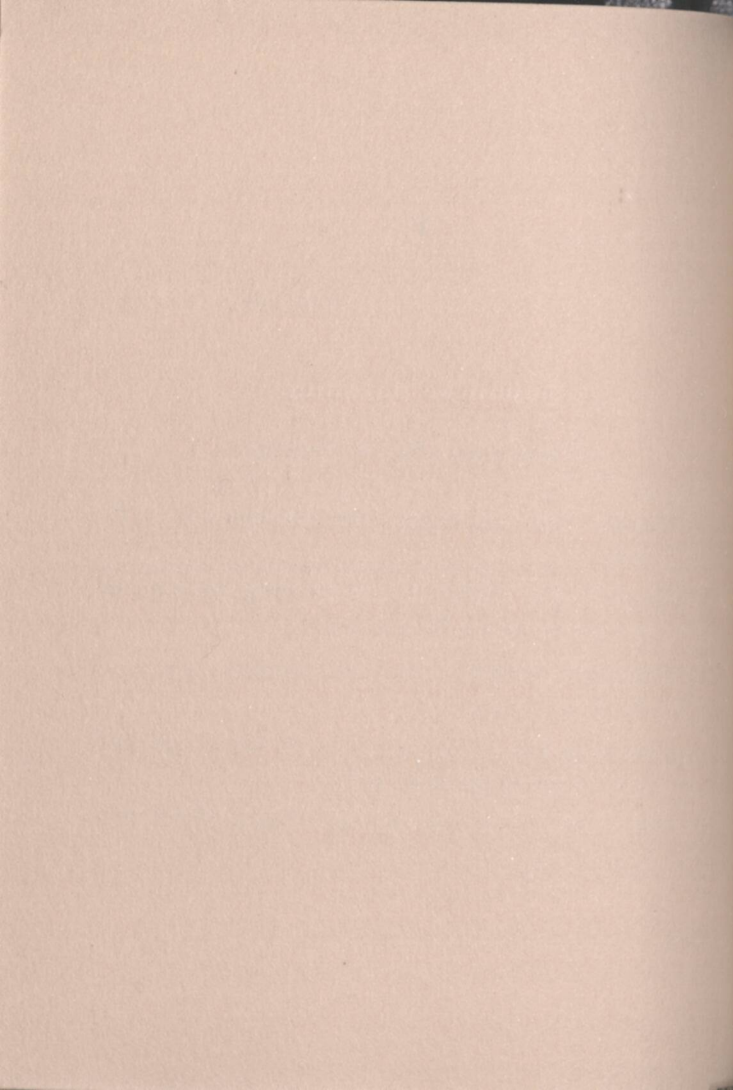
V.

February 13, 1912.

Japanese Painting.

Kano and Korin Schools.

1. Discuss the Japanese predilection for symbols.
2. Explain the difficulty of tracing origins of conceptions in Eastern art.
3. Contrast oriental and occidental ideas of form and color.
4. Compare the color schemes of the Tosa and the Kano schools of art.
5. How did the Korin school of art affect private life?



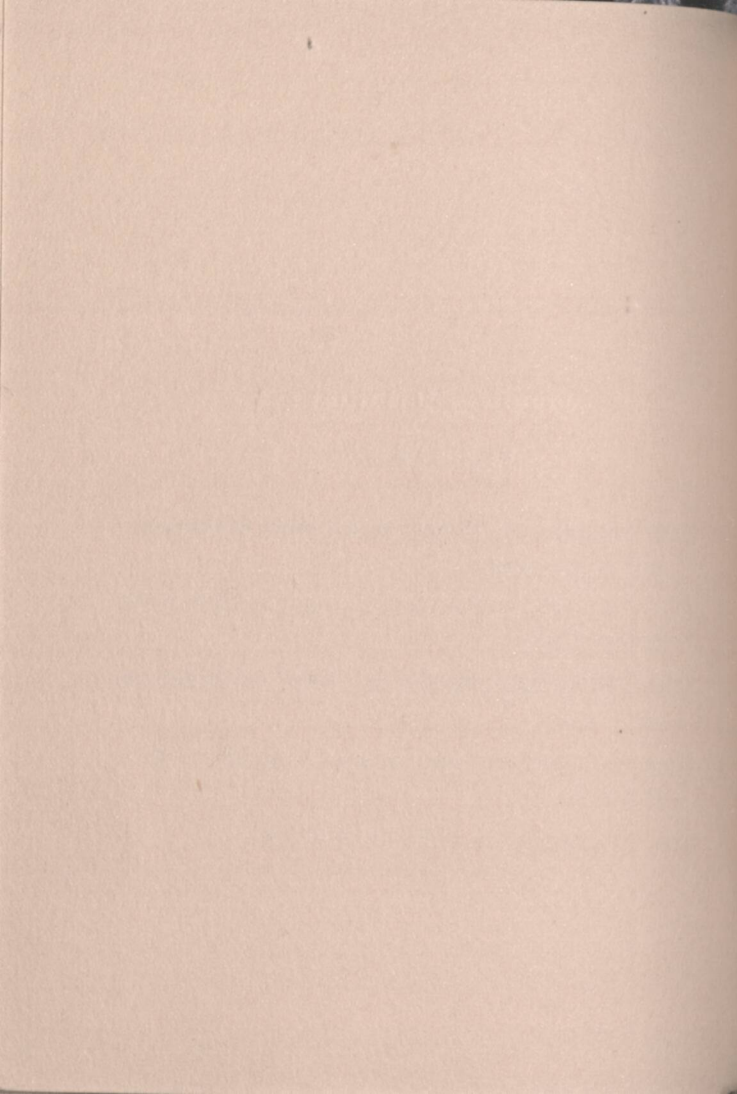
VI.

February 20, 1812.

Japanese Painting.

Shijo School.

1. Differentiate the terms Makimono, Kakemono and Surimono.
3. Give the effect of Confucianism on painting in the East.
3. Discuss the importance of "line" in Japanese art.
4. Contrast eastern and western ideas of perspective.
5. Discuss Japanese pictorial motifs.



I.

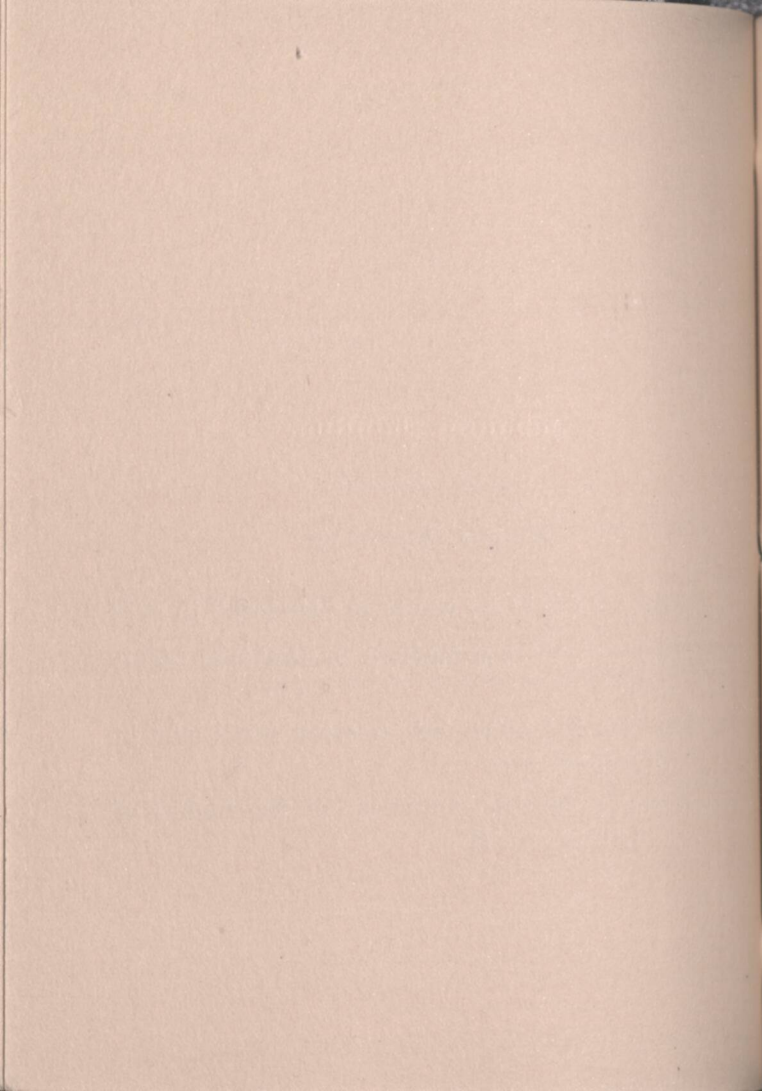
February 27, 1912.

Japanese Painting.

Ganku Schools.

Recent Tendencies.

1. What is meant by the term "Modern" in art?
2. Speak of oil as a medium in Japanese painting.
3. Discuss the effect of western traditions in Japanese art.
4. Account for the similarity of the names of Japanese artists.

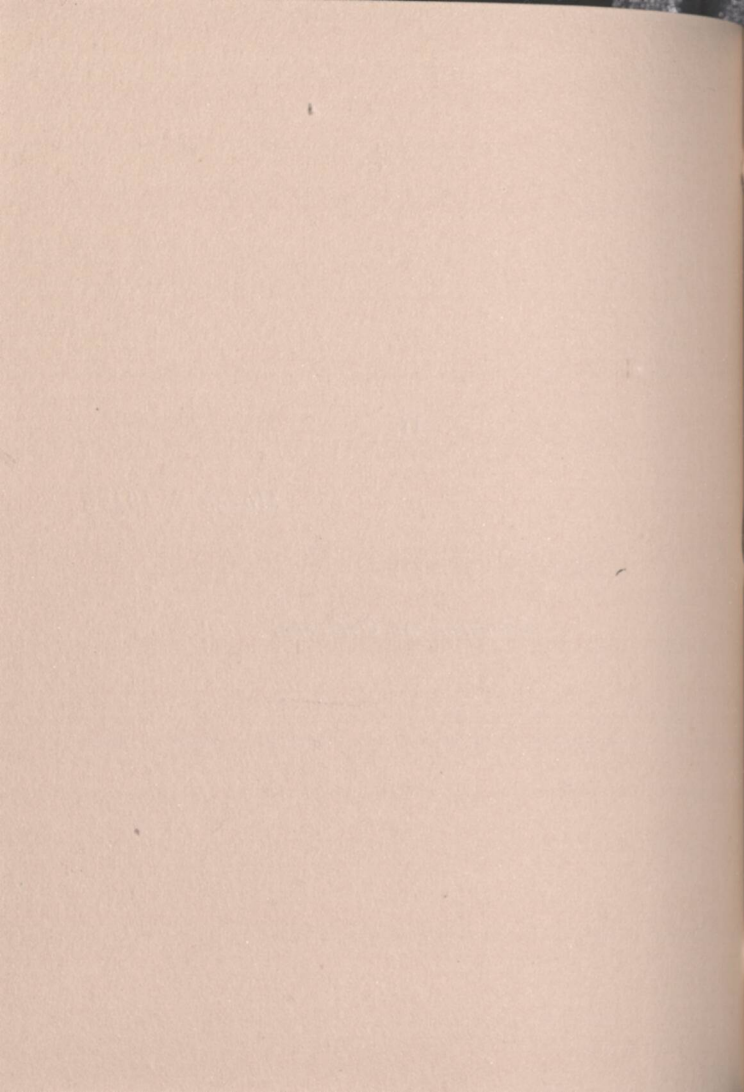


II.

March 5, 1912.

Japanese Landscape Gardening.

Election of Officers.

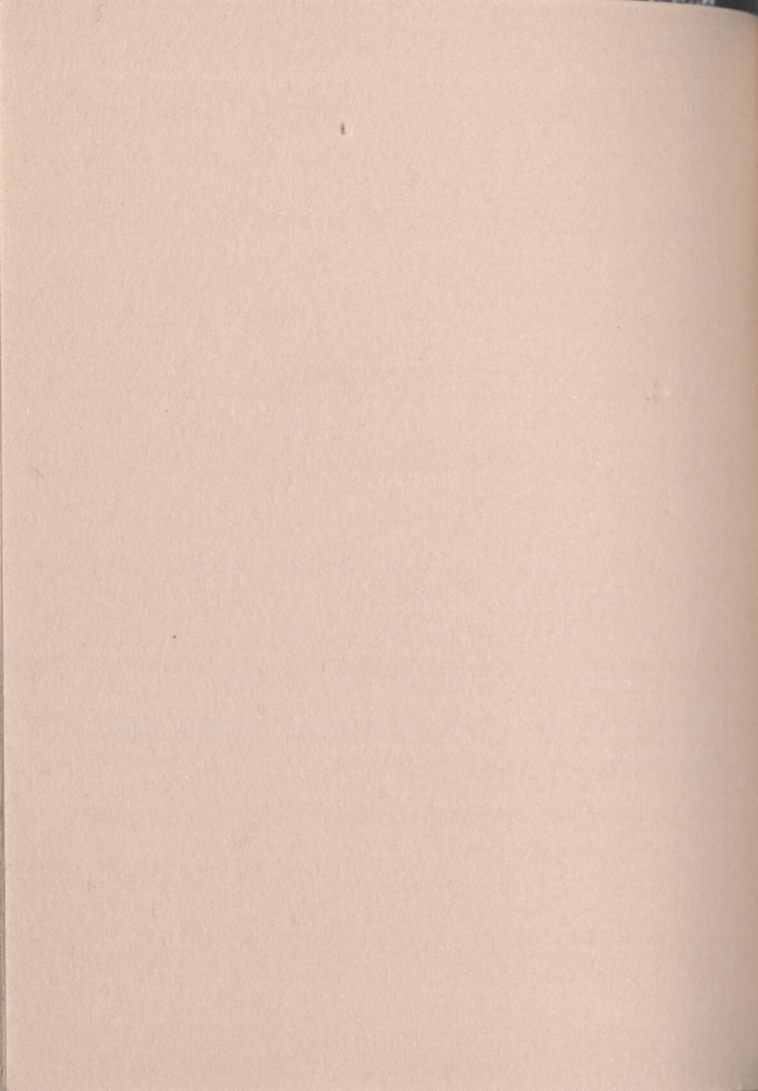


III.

March 12, 1912.

Korea.

1. Differentiate the early Korean, Chinese and Japanese architecture.
2. Give some characteristics of Korean art.
3. Discuss the Korean attitude towards religion.
4. Give a resumé of the present Korean situation.



IV.

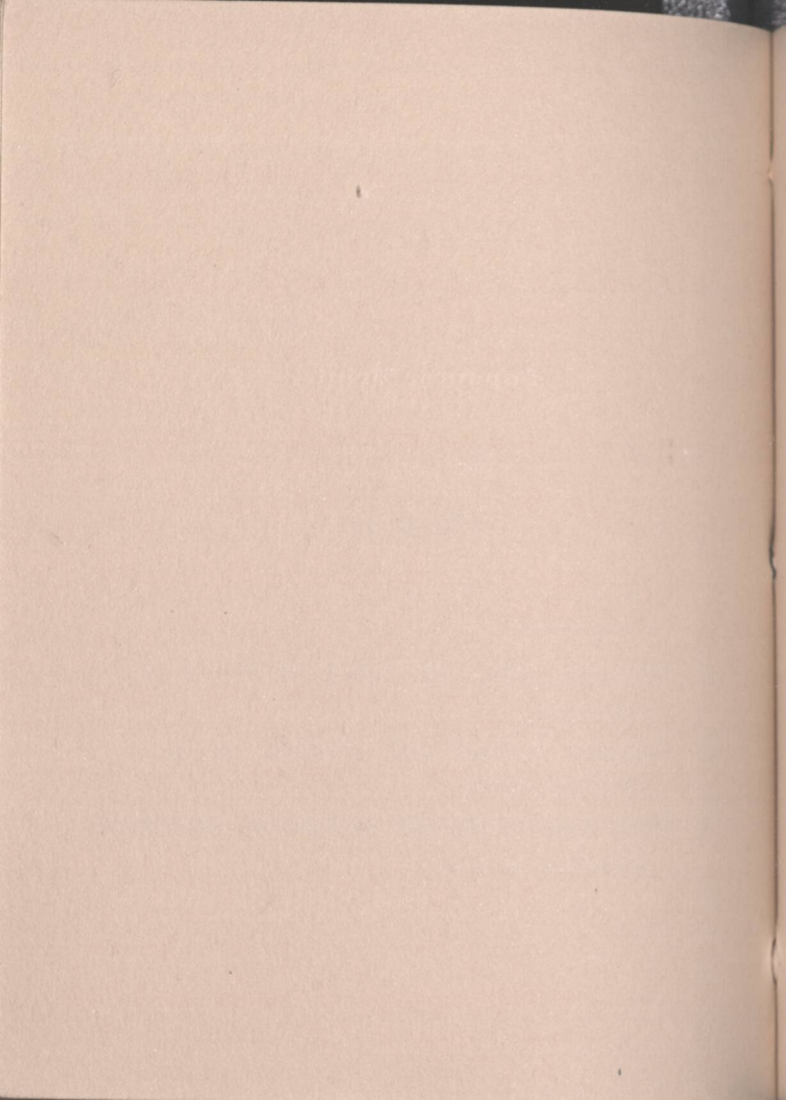
March 19, 1912.

Japanese Prints.

The Processes.

Hiroshiga.

1. Discuss the Japanese attitude towards "Ukiyo-ye."
2. Why is so little value placed on prints by the Japanese?
3. Compare eastern and western methods of making prints.
4. Upon what does the success of decorative painting depend?



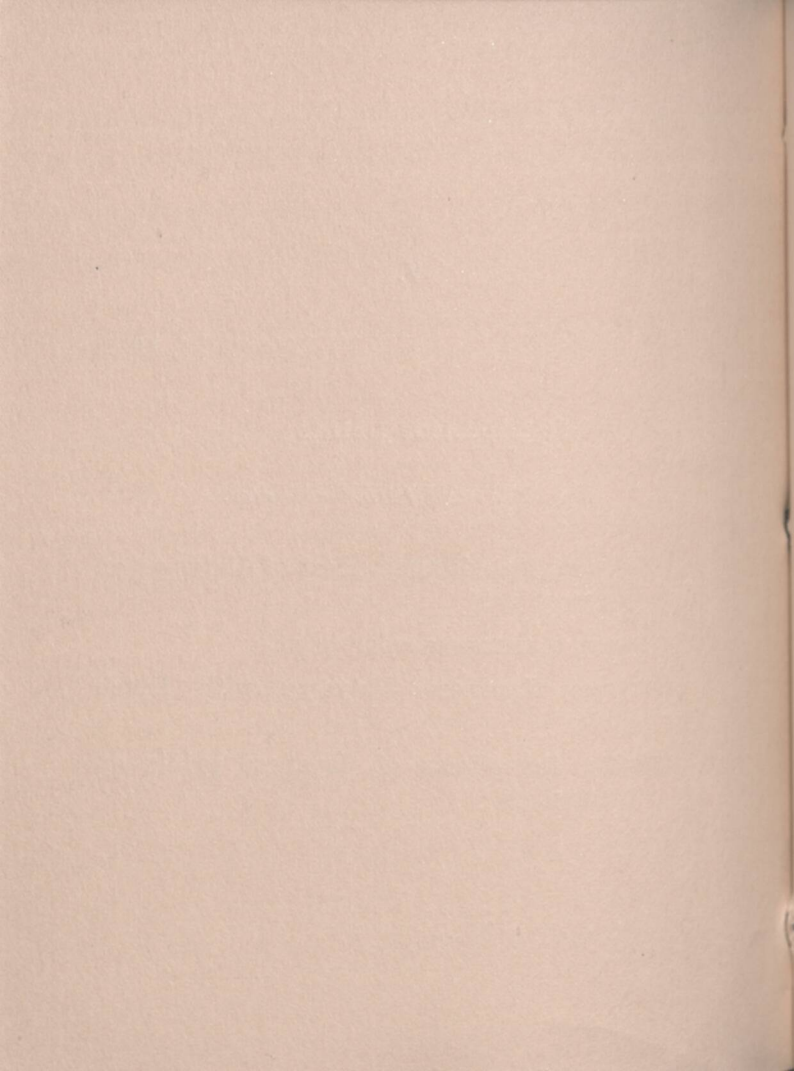
V.

March 26, 1912.

Japanese Prints.

The 18th and 19th Centuries.

1. What was the ultimate effect of Ukiyo-ye on Japanese art?
2. What is a Japanese color print?
3. Contrast Japanese Ukiyo-ye with Dutch genre.
4. Discuss the effects of Japanese prints on western art.



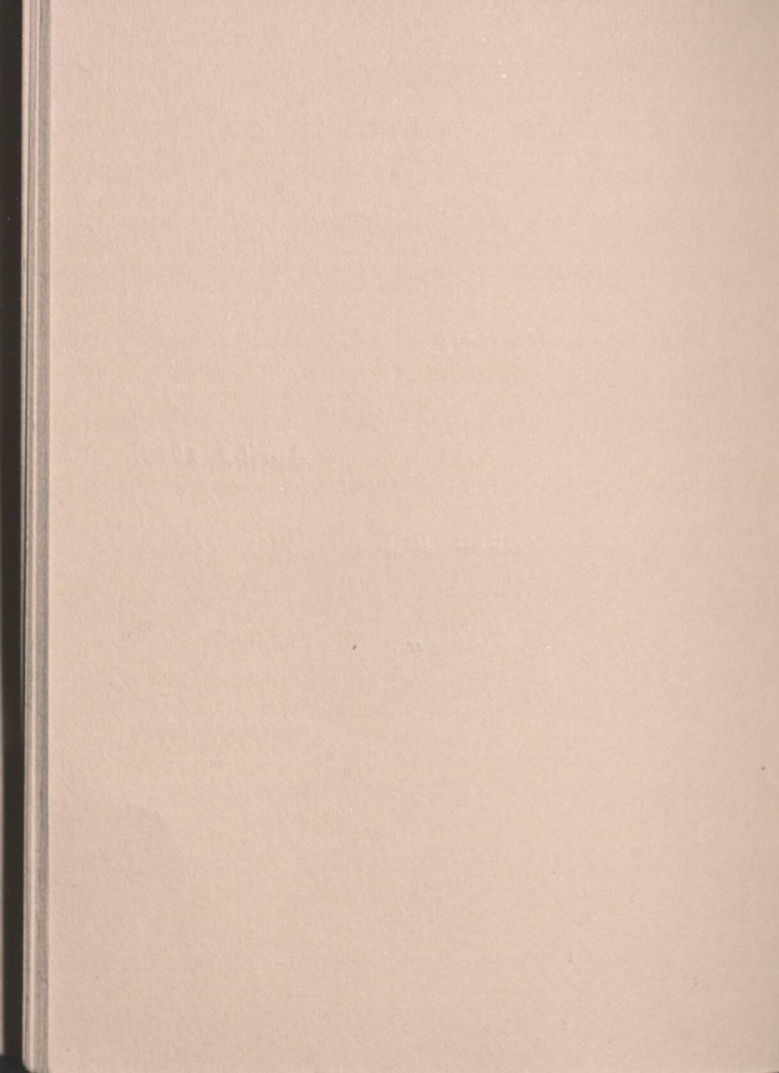
VI.

April 2, 1912.

Open Day.

Hokusai.

MISS MAC GREGOR.



Officers.

President,

MRS. LEWIS G. HOWLETT
415 N. Lincoln St.

Vice-President,

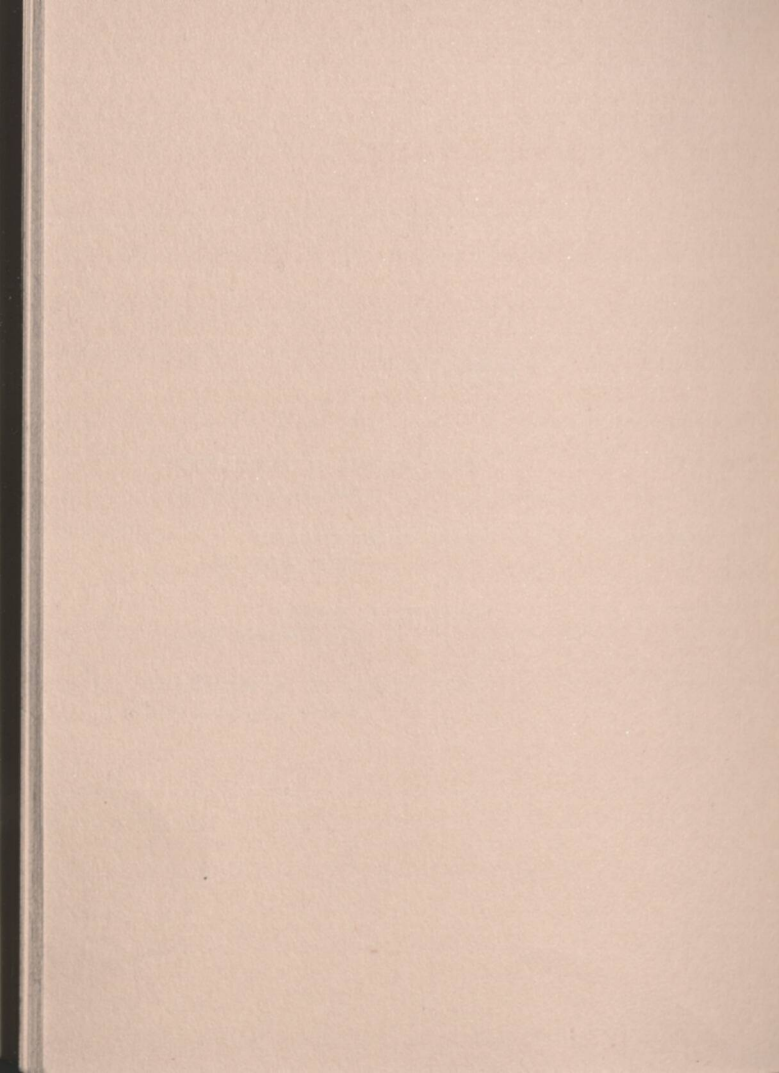
MRS. A. M. MILLER
1312 Fifth St.

Secretary,

MRS. E. L. GATES
508 Stanton St.,

Treasurer,

MISS EMMA C. ACKERMANN
300 S. Raymond Ave.



Active Members.

I.

Mrs. Grinnell, Chairman
Mrs. Gustin
Miss Wells
Mrs. Hawley

II.

Miss Taylor, Chairman
Miss Curtiss
Mrs. McMillan
Miss Clements

III.

Miss Ballou, Chairman
Miss Ackermann
Miss Collins
Miss Beaubien
Mrs. Weadock

IV.

Miss Parker, Chairman.
Mrs. Ambrose
Mrs. Miller
Mrs. Wilcox

V.

Mrs. Gates, Chairman
Mrs. MacDonell
Mrs. Mulholland
Mrs. Swain
Miss Merrill

VI.

Miss MacDonald, Chairman
Miss MacGregor
Mrs. Duffy
Mrs. E. R. Lewis
Miss Bishop

SLIDES COMMITTEE

Mrs. W. S. Cooley

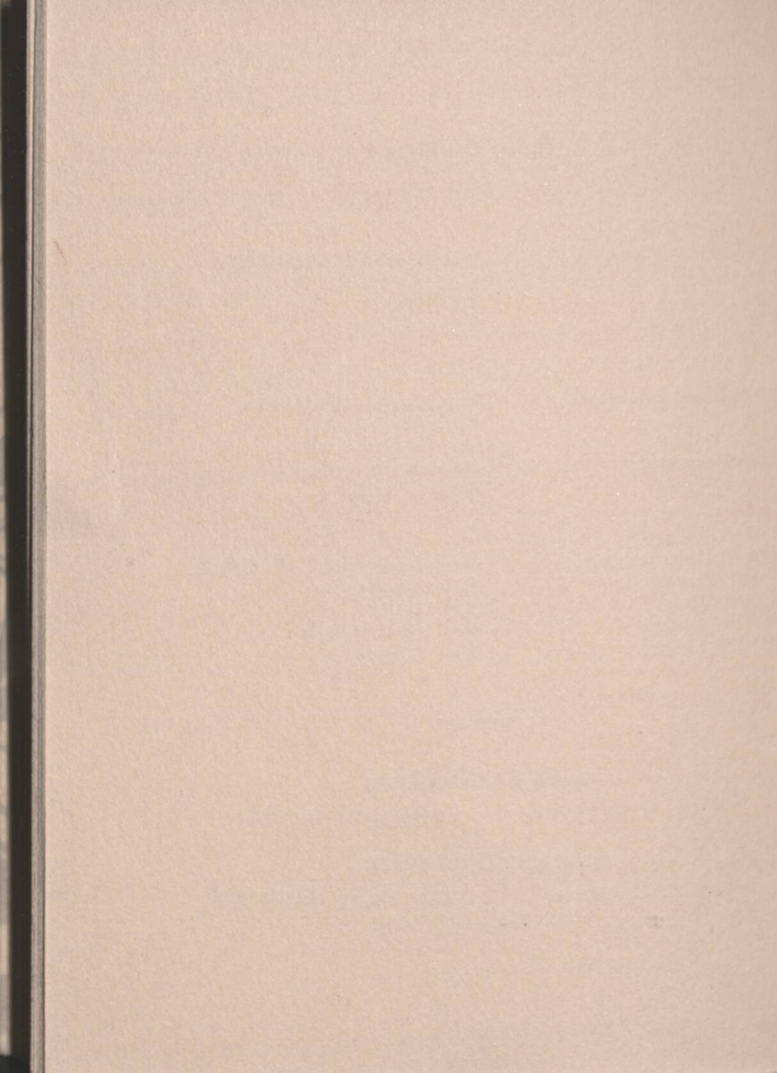
Miss Alice Browne

PROGRAM COMMITTEE

Miss Phebe Parker

Miss Helen MacGregor

Mrs. Geo. R. Swain



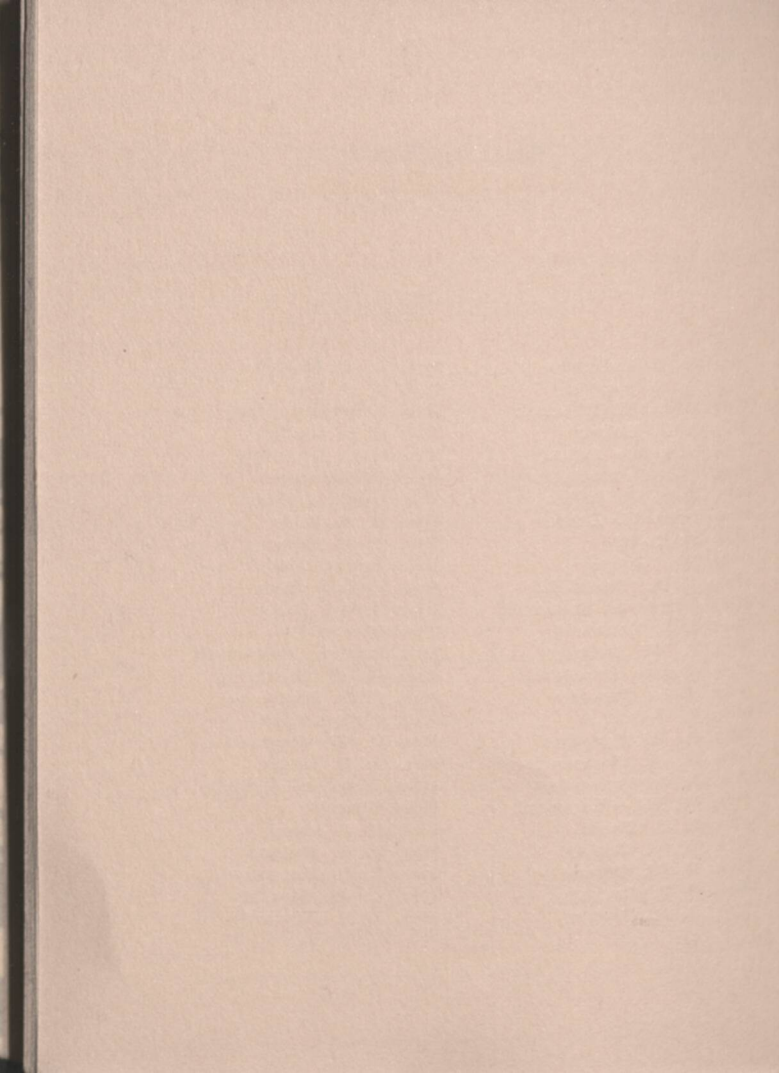
Honorary Member

Mrs. A. J. Cooke

Associate Members

Mrs. T. S. Anderson
Mrs. E. E. Anneke
Miss Clara M. Babcock
Mrs. C. H. Baker
Miss Florence Baker
Miss Adeline Ballamy
Mrs. Mary F. Ballou
Miss Julia H. Beese
Mrs. Beckwith
Miss Eva Bothe
Mrs. A. E. Bousfield
Miss Charlotte Bousfield
Mrs. C. J. Bousfield
Mrs. F. W. Bradley
Mrs. George Bradford
Miss Alice Browne
Mrs. J. Brown
Mrs. A. R. Campbell
Mrs. H. M. Campbell
Mrs. L. C. Carpenter
Mrs. W. W. Chapman
Mrs. E. S. Clark
Mrs. W. S. Cooley
Mrs. E. W. Cressy
Mrs. S. P. Cranage
Mrs. C. B. Curtiss

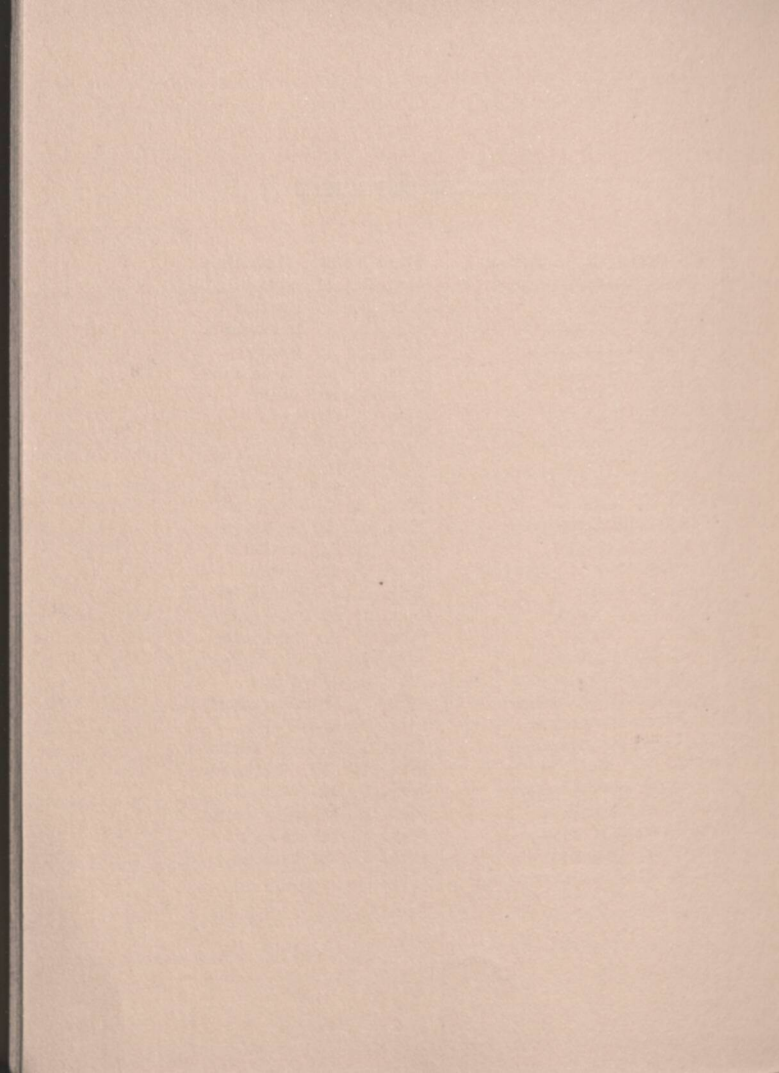
Mrs. M. L. Davies
Mrs. C. H. Dee
Mrs. Benjamin Dixn
Mrs. E. L. Dunbar
Mrs. J. C. Dunning
Miss B. Duncan
Mrs. Sarah Dolsen
Mrs. R. A. Eddy
Mrs. C. F. Eddy
Mrs. Newell Eddy
Mrs. Robert Eddy
Miss Helen Eddy
Miss Ida Eddy
Mrs. Ella L. Ellsworth
Miss Isabel Easterly
Mrs. Julia Eastwood
Mrs. Finkenstaedt
Mrs. H. W. Garland
Mrs. O. B. Gates
Miss Florence Gedney
Miss Gilbert
Mrs. C. J. Hand
Mrs. P. E. Haines
Mrs. E. C. Hargrave
Mrs. A. W. Herrick
Mrs. J. H. Howard



Associate Members

Miss Emma G. Hunker
Mrs. C. F. Hutchings
Mrs. A. U. Hoyt
Miss Avis Johnson
Mrs. G. B. Jennison
Mrs. D. M. Jennison
Miss Kate Kern
Miss Kate Kerr
Mrs. H. B. Landon
Mrs. Guy Lamont
Mrs. C. M. LaRue
Mrs. C. E. Layton
Mrs. Joseph Leighton
Mrs. A. G. Lewis
Miss Marjorie L. Lewis
Mrs. S. G. Like
Miss Julia Liskow
Miss Lulu Little
Mrs. J. C. McCabe
Mrs. Pierce McCombs
Miss Ethel McCombs
Mrs. Allen McEwan
Mrs. J. A. MacDonald
Mrs. J. W. McGraw
Miss Mary MacGregor
Mrs. H. A. Milliken
Miss Gertrude Miller
Mrs. Fred Mosher
Mrs. H. C. Moulthrop

Miss Nellie Newkirk
Mrs. H. H. Norrington
Mrs. F. E. Parker
Mrs. R. C. Perkins
Mrs. E. B. Perry
Mrs. F. E. Ruggles
Miss Mabel Reid
Mrs. J. C. Ross
Mrs. Hugh Seed
Mrs. Caroline Shaw
Mrs. Frank Shearer
Mrs. J. B. Smalley
Mrs. M. B. Smalley
Mrs. H. B. Smith
Mrs. T. E. Smith
Mrs. J. A. Steinhoff
Mrs. J. A. Stewart
Mrs. S. A. Stewart
Miss Ida Ueberhorst
Mrs. F. B. Ward
Mrs. J. R. Watrous,
Mrs. C. R. Wells
Miss Margaret Wells
Mrs. W. W. Williams
Mrs. T. E. Webster
Mrs. B. M. Wynkoop
Mrs. C. H. Young
Mrs. W. D. Young



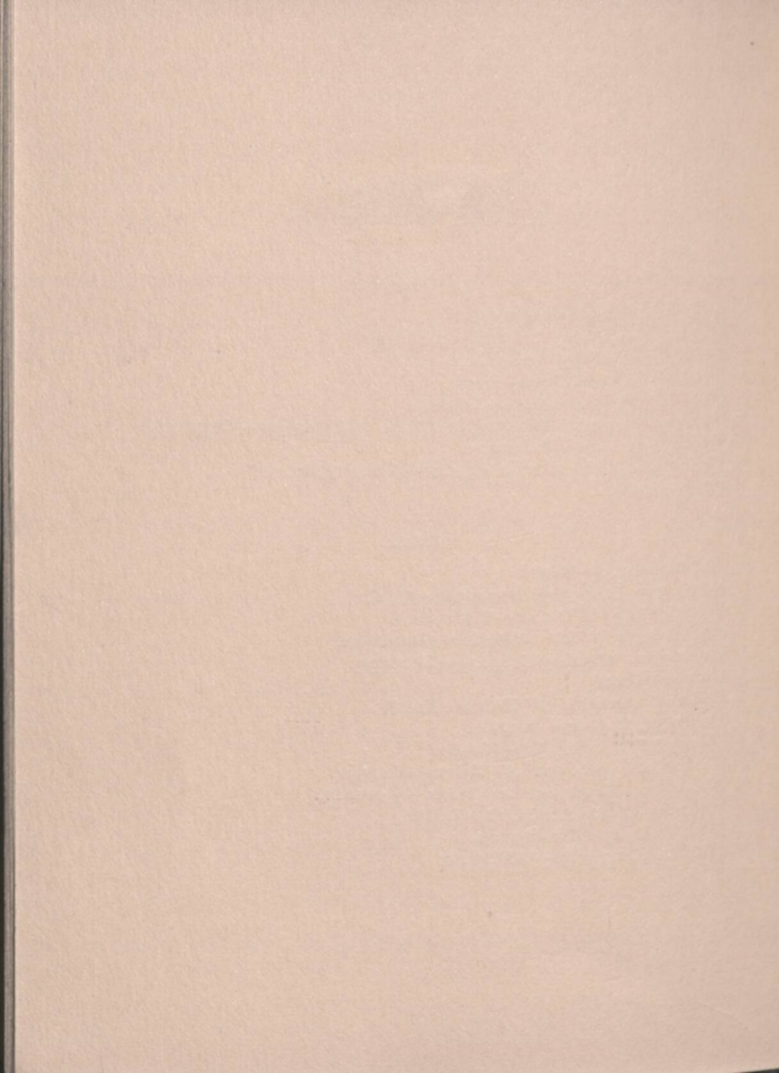
Bibliography.

In General.

Seas and Lands—Arnold.
Hearn's Life and Letters—Bisland.
From Sea to Sea—Kipling.
Spirit of the Orient—Knox.
Soul of the Far East—Lowell.
Earl of Elgin's Mission to China and Japan—Oliphant.
Essays on Art—Palgrave.
Account of China and Japan—Marco Polo.
Asia—Reclus.

China.

Chinese Life—Bard.
With the Empress Dowager—Carl.
Wandering in China—Cumming.
Social Life of the Chinese—Doolittle.
Residence Among Chinese—Fortune.
China—Gray.
John Chinaman at Home—Hardy.
Cycle of Cathay—Martin.
New China and Old—Moule.
Historical Account of China—Murray.
American Engineer in China—Parsons.
Chinese Characteristics—Smith.
The Chinese—Thompson.
Middle Kingdom—Williams.



Bibliography.

Porcelain.

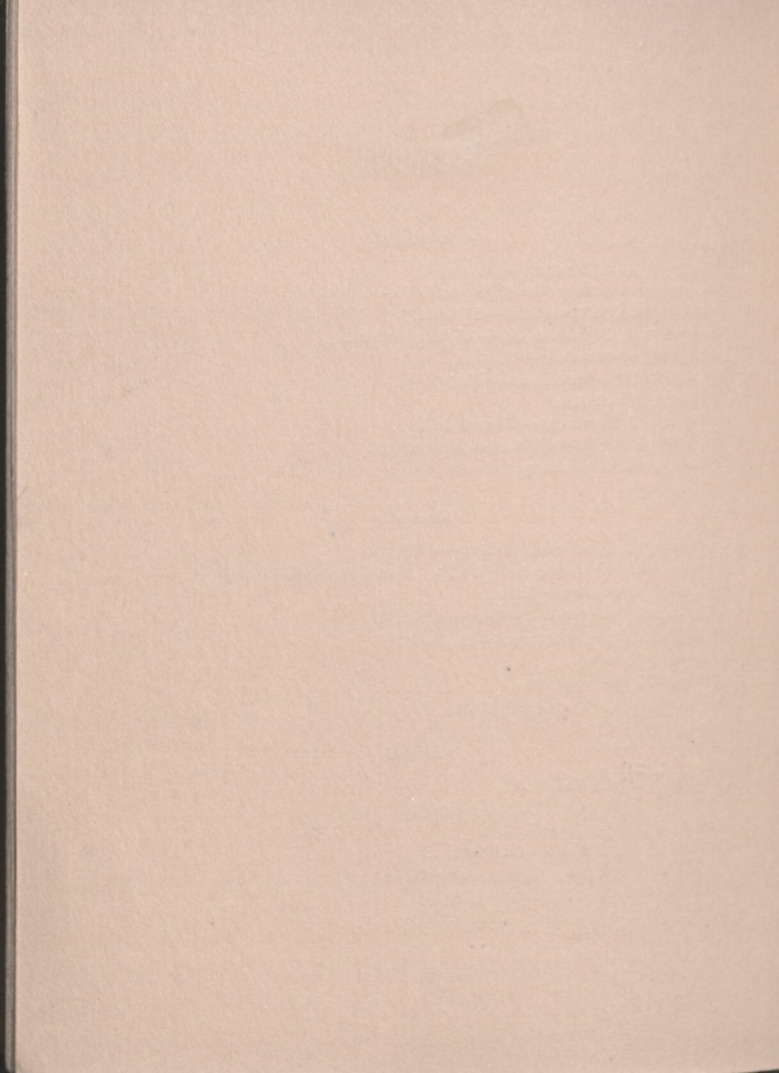
- Story of the Potter—Binns.
Marks on Pottery and Porcelain—Burton.
Pottery and Porcelain—Elliott.
History of Ceramic Art—Jacquemart.
Japanese Porcelain—Mew.
Old Chinese Porcelain—Mew.
Pottery—Nichols.
Manual of Pottery—Treadwell.
Art Work in Porcelain—Wheatley.
Ceramic Art—Young.

Korea.

- Korea and Her Neighbors—Bishop.
Korea and the Sacred White Mountain—Cavendish.
Korean Sketches—Gale.
Korea the Hermit Nation—Griffis.
The Passing of Korea—Hulbert.
Choson—Lowell.
Quaint Korea—Miln.
A Forbidden Land—Oppert.

Tibet.

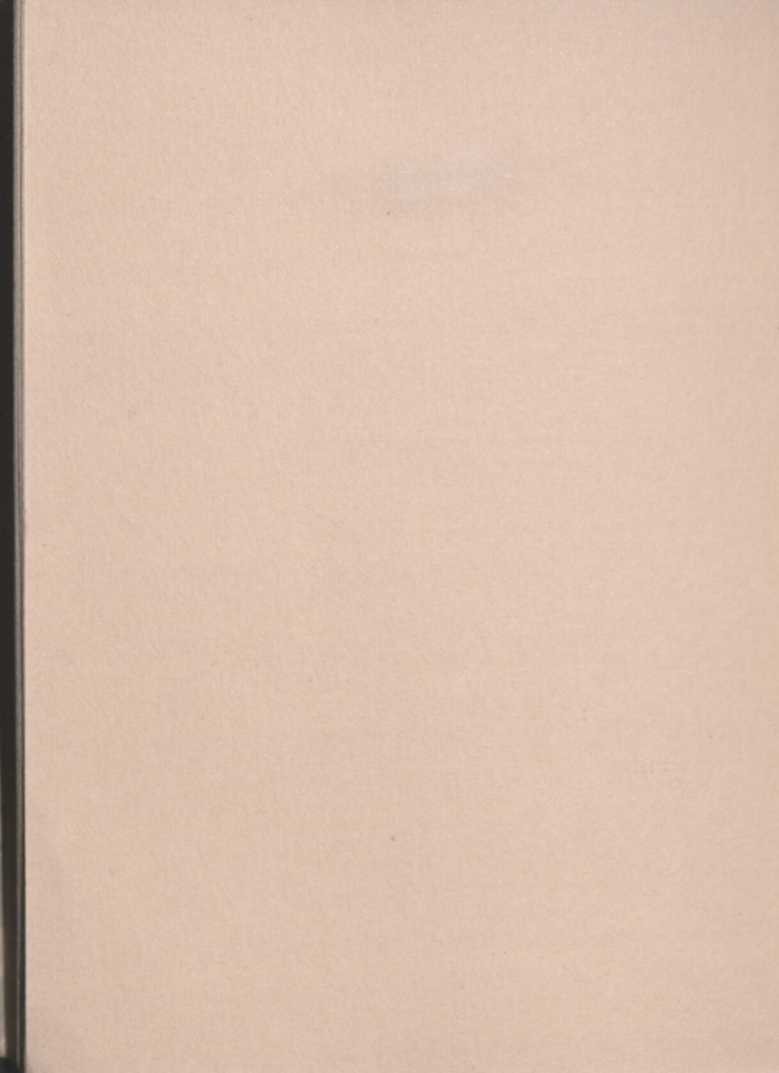
- Across Tibet—Bower.
Central Asia and Tibet—Hedin.
Trans-Himalaya—Hedin.
Opening of Tibet—Landon.
In the Forbidden Land—Landor.
To the Snow of Tibet—Pratt.
Land of the Lamas—Rockhill.



Bibliography.

Japan.

- Japonica—Arnold.
Japanese Girls and Women—Bacon.
A Japanese Interior—Bacon.
Japanese Letters—Berkeley.
Japan as We Saw It—Bickersteth.
Unbeaten Tracks in Japan—Bishop.
Sunrise Kingdom—Carrothers.
Handbook of Modern Japan—Clement.
Nine Years in Nipon—Faulds.
Lotos-time in Japan—Finck.
Letters from Japan—Fraser.
Japanese Nation in Evolution—Griffis.
Mikado's Empire—Griffis.
Townsend Harris, First American Envoy in Japan—Griffis.
Japan—Hartshore.
Glimpses of Unfamiliar Japan—Hearn.
"Out of the East"—Hearn.
Japan, An Attempt at Interpretation—Hearn.
Occult Japan—Lowell.
Letters from Japan—Maclay.
In Japan—Migeon.
Japanese Homes—Morse.
Japan—Mossman.
Japan—Murray.
Real Japan—Norman.
Mythological Japan—Otto.
Notes in Japan—Parsons.
Japan—Reed.
Japan—Reid.
Jinrikisha Days—Scidmore.
Manners and Customs of the Japanese—Siebald.



Bibliography.

Japan—(Continued.)

Japan—Singleton.
Japan—Stead.
Rambles in Japan—Tristram.

The Arts.

Impressions of Ukiyo-ye—Amsden.
Japanese Wood Engraving—Anderson.
Pictorial Arts of Japan—Anderson.
Painting in the Far East.
Japanese Marks and Seals—Bowes.
Chefs d'Oeuvre of Industrial Arts—Burty.
Impressions of Japanese Architecture—Cram.
Arts and Crafts of Old Japan—Dick.
Arts of Japan—Dillon.
Japan—Dresser.
History of Indian and Eastern Architecture—Fergusson.
History of Architecture—Fletcher.
Japanese Art—Hartmann.
Chinese Painters—Hirth.
A Glimpse at the Art of Japan—Jarvis.
Outlines of the History of Painting—Mach.
History of Modern Painting—Muther.
Ideals of the East—Okakura.
Schools and Masters of Sculpture—Radcliffe.
Industries of Japan—Rein.
Japan in Art and Industry—Regamey.
Japanese Colour-prints—Seidlitz.
Japanese Illustration—Strange.
How to Appreciate Prints—Weitenkampf.



0 1132 0171698 3

Museum of Fine Arts, Boston



